Five Days To Die
Created by Andy Schmidt and Chee Yang Ong

Issue Four Script
22 Pages

Writer: Andy Schmidt
Artist: Chee Yang Ong
Letterer: TBD
Editor: Bob Schreck

Lyrics of "Here I Am, Lord" written by Daniel L Schutte. Used with Permission.

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Recap Text:
Ray Cricara's family was falling apart. And in the midst of it, his car, family in tow, was hit by a large truck, killing his wife and putting his daughter in critical condition.

Ray awoke in the hospital to find his vision blurred, and a man in his room trying to kill him. He and his family are marked for death. Doctors tell him that if he moves, his injuries will kill him in about five days. If he stays still, he's got a good chance to survive.

But Ray's family is marked and only he can do something about it. Taking his detective shield and his pistol, Ray sets off on a one-man crusade to kill Hoverman, the most powerful drug lord in the city.

After a failed attempt to get Hoverman, he needs new tactics…

All the while, Ray's daughter Suzie calls out for her father as she sits alone in her hospital room.

Chee, it is raining hard throughout this entire issue. I mean HARD RAIN.

Page 1

Panel 1
Direct pick up from last issue. 12:01 am. Ray has got the gun to Matt. Can be the same angle as the scene from last issue.

1. Ray: Sorry it has to be like this, Matt.

2. Caption: 12:01 am.

Panel 2
Matt is trying to talk him out of what he's doing. He's remaining calm.

3. Matt: This isn't like you, Ray. You're hurt, damaged maybe. Think about it.

4. Ray: I've got three—shit, no, two days left. Then I'm dead. And my wife was just murdered.

Panel 3
Tight on Ray's eyes.

5. Ray: I'd say I'm thinking with a heightened sense of clarity.

Page 2

Panel 1
Ray's gesturing for Matt to get out of the car with his gun.

1. Ray: I could go stand over Deb's body, or I could go find her killer.

2. Ray: Out of the car.

Panel 2
Matt, now completely out of the car and in the pouring rain, responds. If we can see him, Ray's out of the car too, still has the gun casually trained on Matt.

3. Matt: You've crossed the line**—drove a truck over it.**

4. Matt: You murdered two people!

Panel 3
Ray, gesturing Matt over to a guard rail.

5. Ray: Over here—to the rail.

6. Ray: They attacked me, Matt. Not the other way around.

Panel 4
In the rain, Matt cocks his head to the side.

7. Matt: Really?

Panel 5
Ray knows his argument is shit, but he feels this. He's putting cuffs on Matt now, chaining him to the rail.

8. Ray: You don't understand, Matt. But you will.

9. Matt: How's that?

10. Ray: You've got a little girl on the way, right?

11. Matt: Yeah.

12. Ray: Well, you'll understand soon enough. I <u>thought</u> I did all those years but I <u>didn't.</u> I took <u>the</u> most valuable thing in my life for granted. Shit—I resented my responsibility to my wife and child like they were a life sentence. But, now I know better… I <u>do!</u>

13. Ray: I appreciate you coming alone. I do. Don't think I'm not grateful for that…

<u>Page 3</u>

Panel 1
Splash of Matt handcuffed to the side-railing on the road. The rain just pouring down on him. We see the red car lights behind him driving off. Man, he's freaking wet and not looking so good—and cold.

1. Caption (Ray):…But like I said. The clock is ticking and I'm out of leads.

2. Matt: Suck my dick, Ray.

<u>Page 4</u>

Panel 1
Establishing shot of the hospital room. Sarah sits with Suzie.

1. Caption: 1:41 am.

Panel 2
Suzie stirs, not doing well.

2. Suzie: Mmooom…

3. Suzie: Wh-where's mom?

4. Sarah: Welcome back, Suzie. You're quite the fighter.

5. Suzie: Aunt Sarah…? Where are they… mom and dad?

Panel 3
Sarah puts her hand on Suzie's head, brushing her hair back and is sitting in close, face to face for a nice tight shot.

6. Sarah: Ssshhh. I'm here, Suzie. I'm here…

7. Sarah: … and so is your mother.

<u>**Page 5**</u>

Panel 1
Suzie seizes up! Totally convulsing—not breathing! It's sudden and shocking!

1. Suzie: <u>HHYYUUUUK—*</u>

2. Sarah: Oh, my god! What's happening!

Panel 2
A fleet of doctors rush in! (This happened when my son was born. Before I had time to even call for help when my wife's blood pressure dropped, there was a whole freaking squad of doctors right there) and the doctors rush in. They're moving fast, so make sure they're all in positions indicating speedy movement.

3. Doctor: Step aside, ma'am.

4. Doctor 2: She's coding!

5. Sarah: What's happening?

Panel 3
Zoom in over the doctors (we should still see them in the bottom of the panel) to focus in on the now shut out Sarah.

6. Doctor: Blood pressure just bottomed out.

7. Sarah: What's happening to her?

8. Doctor: Book an E.R. <u>Move, people!</u>

Panel 4
Close up on the flatline screen.

9. SFX: EEEEEEEEEEEEEEEEEEEEE

10. Sarah: She's all that's left of my sister's family…

11. Sarah: Please help her.

<u>Page 6</u>

Panel 1
Suzie is being rushed down a hall way surrounded by several doctors. Sarah is right with them.

1. Doctor: We'll do everything we can for her.

2. Sarah: I know you will. I'm sorry.

Panel 2
Sarah is holding Suzie's hand. Suzie's awake but still not breathing.

3. Sarah: Be brave, baby. Be brave!

Panel 3
Doors bust open and the doctor backs Sarah off. She can't go any further.

4. Doctor: I'm sorry, ma'am. You can't come in here.

5. Sarah: But—

6. Doctor: We'll report to you often. I promise.

Panel 4
And the doors close on Sarah. We're looking from behind her at her back as the doors are closing in front of her. We can still see the bed being pushed down the hall in the distance now—make it look miles away from her to emphasize what Sarah is feeling.

7. Sarah (big balloon, small lettering): Be brave.

Page 7

Panel 1
Sarah pulls out her cell phone, angrily.

Panel 2
She's holding it against her ear as it goes to voicemail.

1. Electronic: You've reached Ray Crisara. There's going to be a slight beep, but it won't hurt, and then you'll be compelled to leave me your name and number.

Panel 3
Sarah let's loose, yelling into the phone at Ray.

2. Sarah: You son-of-a-bitch, Ray! Get your ass to the hospital! Why is your daughter's aunt the only person here to help her!

3. Sarah: Suzie is <u>dying without you!</u>

4. Sarah: …she's dying, Ray.

Panel 4
She claps her cell phone closed.

5. Sarah: God, I need a shower.

6. Sarah: And a nap.

7. Sarah: And a massage…

Page 8

Panel 1
Establishing shot. A new location. This is the home kitchen/dinning area of Hovermann's ex-wife. The place is NICE. Really nice. Let's give it a different stye than any other place we've seen so far. We're in the dining area where there's a big kitchen with lots of counter space. Beyond the counter in a nice open area is the seating area. A quaint kitchen table is there (but this isn't the dinning room, so it's not big). At the table is Hovermann's daughter LORIE. The mother, SONYA is at the counter wrapping up breakfast and talking with her daughter. Important to note, that behind the kitchen table is a wall of large windows—maybe floor to ceiling. Outside of them, if we can make it out is a swimming pool area with tables and chairs. Lorie is in full pajamas (not too

sexy, but she's an attractive 17-year-old girl. Sonya is in her bathrobe but does have PJs on underneath it also.

1. Sonya: I'm really not trying to stick my nose in where it doesn't belong, Lorie.

2. Lorie: You sure about that, Mom?

3. Caption: 7:44 am.

Panel 2
Sonya's walking to the table with a plate of food, trying to convince her daughter to be just a tad more discerning of the men she chooses to date.

4. Sonya: Cut me some slack, kiddo. I said I'm <u>trying</u> not to stick my nose in. But, you know, it's my job, so deal.

5. Sonya: And all I'm saying, and then I will retract said nose from "not-my-business," is this—your boyfriend is a loser.

Panel 3
Close up on Lorie who really feels like her mom is pushing too hard, even though she isn't.

6. Lorie: Man. Harsh much?

7. Lorie: You just don't see what I see.

8. Sonya: You're right, sweetie. I don't. But I don't think you can help but to smell what I smell from him.

Panel 4
Lorie gets mad!

9. Lorie: <u>Mom!</u>

10. Sonya: He stinks.

Panel 5
The two women laugh a bit together, both smiling.

11. Sonya: Well!

12. Lorie: Yeah, okay, he could use a shower after football practice. I grant you that.

<u>**Page 9**</u>

Panel 1
Huge panel as the window behind them explodes. A pool chair is crashing through the window and Ray is right behind it having thrown it right through this happy little domestic moment. Both women are reacting appropriately—which is to say, horrified and shocked!

1. SFX: SKAAASH

Panel 2
Sonya lunges for Lorie to protect here even as the glass is falling on and all around them. Sonya, rightfully, has dropped all the food. Ray, if we can see him, which is not necessary, is stepping through the giant hole he's created in the window.

2. Sonya: What the—!

3. Lorie: Fu—

<u>**Page 10**</u>

Panel 1
Ray looms over the two women who are crouching on the floor hugging one another.

1. Ray: Calm down. I'm not going to hurt you.

Panel 2
Ray puts his hands up to calm them down a bit. No gun in hand.

2. Ray: I just need the code to your ex-husband's house.

3. Ray: We have a meeting… of sorts.

Panel 3
Sonya is covering pushing Lorie up and back and away.

4. Sonya: If you want cooperation, you sure as hell don't know how to ask for it.

5. Ray: Let's not make a big thing of this.

6. Ray: One of you knows the code. Just hand it over.

7. Sonya: We don't know it. We don't live there anymore, you moron.

Panel 4
Extreme close up on Ray. He's pushing himself as far as he will go here.

8. Ray: Correction, Ma'am. <u>You</u> don't know the code.

Panel 5
Ray pulls the gun to his side, not pointing it at either of the women.

9. Ray: But <u>Lorie</u> does.

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Panel 1
On Lorie and Sonya. Gun in foreground, still to Ray's side. The implication is clear but it's not overt. Sonya is hysterical. Lorie is just pissed off and lashing back.

1. Ray: Lorie, please hand over the code.

2. Lorie: <u>Fuck you!</u>

Panel 2
On Ray, using his free (and still injured) hand to pinch the bridge of his nose. This is frustrating.

3. Ray: Look, Lorie. It doesn't have to be like this. Your dad. He's a bad guy.

4. Lorie: You don't know shit about my father!

5. Ray: Actually, I probably know more than you do. I've been working his case long enough.

6. Ray: He hooks kids on drugs. He teaches them how to cook meth, how to sell crack and cocaine. They get strung out and then he tosses them aside.
7. Ray: You say he's cleaned up the business, Sonya? Maybe he's elevated it from the sewer to the scum on my boots. What he <u>***does***</u> kills people!

Panel 3
Sonya holds Lorie close. Sonya's eyes narrow as she says spitefully…

8. Sonya: And what are you <u>***doing***</u> that's better? Threatening women and children? Killing them?

9. Sonya: How dare you do this to us? How dare you think that you know who my ex-husband is? That you know <u>me!</u>

10. Sonya: You read reports and track phone calls. That's not knowing a person.

11. Ray (off panel): He had my wife murdered. My daughter's in the hospital still. You think I'm wrong to go after him?

12. Sonya: I think you've got better ways to spend your time.

Panel 4
Ray slumps to a squatted position to level with them. All three in this shot with Ray on the left and the two women directly opposite him.

13. Ray: I hear what you're saying. And, normally, I would be at the hospital.

14. Ray: But this isn't normal. There's a man trying to kill my daughter. He's out there and your ex-husband—and your father, Lorie—is the only man who knows where this assassin is.

15. Lorie: That's not tru—

16. Ray: It is true. It is. I don't want your father. I just want the assassin to stop.

17. Ray: Now—can you help me?

18. Lorie: Fuck no! You're a crazy person!

Panel 5
Ray leaps at Lorie, grabbing her by the wrist and pulling her up. Sonya screams at him.

19. Ray: The hard way it is, then.

20. Lorie: <u>Hey! Let the fuck go!</u>

21. Sonya: Don't you touch her!

<u>Page 12</u>

Panel 1
Exterior shot of the hospital. Heavy rain.

1. Caption: 11:13 am.

Panel 2
Matt comes barreling into the hospital room where Sarah is. She's with a doctor. Sarah and the doctor turned, surprised to see him. Matt is soaked to the bone.

2. Matt: Sarah! You've ***got*** to know where Ray went.

3. Sarah: Good lord, what happened to you?

Panel 3
Matt is now over to Sarah and the doctor, franticly explaining.

4. Matt: He left me on the side of the road. He's lost it. I've never seen Ray like this. He's just not—

5. Matt: —***Not Ray!***

6. Sarah: You checked everywhere I know to look, Matt. I don't know what else to tell you.

Panel 4
Matt reals backwards with his hand running through his wet hair as he looks skyward—totally lost now.

7. Matt: Shit.

Panel 5
The Doctor pipes up with an idea.

8. Doctor: Hmm. He seemed ***that*** different to you? That altered?

9. Matt: Yeah, it was like talking to someone else.

10. Matt: Why?

11. Doctor: That might be more relevant than you think.

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Panel 1
Establishing shot of a crappy motel. We're looking up at a second floor window where a word balloon comes from. There's an exterior walkway that runs in front of the line of rooms. There is a break area at the end of the hall where a staircase is. There are vending machines there, but we don't need to see them yet.

1. Ray (from window): This will be over soon.

2. Caption: 3:00 pm.

Panel 2
Cut into the hotel room. Lorie is on the bed with Sonya. Ray is putting a few items down on the counter, emptying his pockets.

3. Sonya: Why do this now? Why so violently? What about all your laws?

Panel 3
Ray is holding his police badge thinking over it.

4. Ray: ***My*** laws?

5. Ray: I've been thinking about that a lot lately. And it comes down to this, I guess—I'm not a good father. And I'm a worse husband.

6. Ray: But now my back's to the wall. I can choose my work—like I've always done—or I can choose my family.

Panel 4
On Sonya.

7. Sonya: And you chose your work? Even now? You're trying to finish your job.

8. Sonya: I'm sorry, but that is seriously messed up.

Panel 5
Ray tosses his badge to the side.

9. Ray: I know that's what it looks like. But you're wrong. This is about my family. It's about what I'm leaving them when I go.

10. Ray: I've only got a few more hours before I die. Now, if I followed ***the law***, I couldn't help my family.

11. Ray: But if I break the law, I can end this thing and bring Suzie a life without fear from a drug-dealing murderer.

Panel 6
Tight on Ray.

12. Ray: And that's what I'm going to leave her. A life she can live.

<u>Page 14</u>

Panel 1
Sonya stands up to Ray.

1. Sonya: You're wrong. Phillip Hoverman has a good heart. He's changed the business. Made it better.

2. Sonya: And he'd never do what you say he did—he'd never attack a man's family.
3. Sonya: ***<u>You're dead</u>*** wrong about him.

Panel 2
Ray kind of laughing it off.

4. Ray: Heh. You really believe all that? Then why'd you leave him?

5. Sonya (off panel): Just because I don't love him anymore doesn't mean he's a murderer. He's not a bad man.

Panel 3
Ray gets right into Sonya's face (not like he's going to hurt her, but he's angry)

6. Ray: "Not a bad man?" If that were true…

7. Ray: …my wife would still be alive.

Panel 4
Lorie pulls her mother away from Ray, calming the situation.

8. Lorie: Okay. Okay, just chill out.

9. Lorie: Mister Cricara, you don't need to be here. You need to be with your daughter.

10. Lorie: You really think this is what she wants you to do? Where she wants you to be right now? Does this seem right to you?

<u>Page 15</u>

Panel 1
Ray steps back.

1. Ray: No.

Panel 2
Ray rests back on a dresser, semi-sitting, gun slumping in his lap a bit. He's looking down at the gun.

2. Ray: No, it doesn't.

3. Ray: In fact, it's probably evil.

4. Ray: But I'm out of options.

Panel 3
Ray looks back up. His argument is falling apart.

5. Ray: I'm sorry it's come to this. I am.

6. Ray: But Hoverman's the one that made it about family. I'm playing by his rules.

Panel 4
Tight on Lorie. And she's not going for an angle. She means it.

7. Lorie: If it were me. Lying in a hospital room. My mother dead.

8. Lorie: I'd want my dad with me. I'd <u>need</u> my dad with me.

Panel 5
Ray crosses passed them to the door to go out onto the walkway…

9. Ray: You're right… that's why this—***<u>all of this</u>***—is the hardest thing I've ever done.

Panel 6
…and stands on the second-story walkway, leaning on the railing looking out over the parking lot.

<u>**Page 16**</u>

Panel 1
Establishing shot of Debra's very rainy funeral. Lots of umbrellas at the graveside service.

1. Priest: We commit Debra Angela Cricara to the Earth.

2. Priest: Ashes to ashes. Dust to dust.

3. Caption: 4:28 pm.

Panel 2
Ray outside on the railing still. Clearly bothered by his own thoughts.

4. Caption Five miles across town…

5. Ray: What are you doing, Ray? Just what the fuck are you doing?

Panel 3
Ray turns to see The Lurking Man standing further down the walkway. The Lurking Man is walking towards him with a gun with a silencer on it.

Panel 4
The Lurking Man starts shooting at Ray and charging. Ray runs.

6. SFX: Fft fft fft

7. Ray: Hut!

Panel 5
Ray ducking and running towards the opening I mentioned before. Gun in Ray's hand or pants.

<u>**Page 17**</u>

Panel 1
Back to funeral. Wide. There is a choir singing, trying to read their hymnals.

1. Choir (singing): I, the Lord of sea and sky,
   I have heard My people cry.

Panel 2
Ray turns a quick corner and draws his weapon. Lurking Man still in pursuit if we can see him.

2. Choir (singing): All who dwell in dark and sin,
   My hand will save.

Panel 3
Ray throws his arm around the corner and returns fire down the walkway.

3. SFX: BLAM BLAM BLAM

4. Choir (singing): I who made the stars of night,
   I will make their darkness bright.

Panel 4
The Lurking Man charges as Ray moves away from the corner.

5. Choir (singing): Who will bear My light to them?
   Whom shall I send?

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Chee, please note that on these panels with Ray's first person narration captions, let's have the panels end short of the right margin. We'll letter outside the images without boxes. Just open text on the flat white gutter. And we'll justify the lettering left to go flush with the edge of your panels. This also means that all the panels should be horizontal panels, taking up the width of the page (except for the part where our text will go). Cool?

Panel 1
Back to the Funeral: a group of witnesses, faces in mourning. Choir singing. We're stopping the singing captions here due to copyright rules.

Caption: It's galvanizing again. Every time I start to doubt what I'm doing, life intervenes. Sets me back on the path.

Caption: I can't deny that it's starting to feel like someone—or some power—is guiding me.

Panel 2
The lurking Man turns the corner, gun pointed in front of him. Look of surprise on his face.

1. Lurking Man: What the—

Caption: I should be dead. This guy's a trained killer. Maybe it's Deb looking out for me after all—or for Suzie.

Caption: I've never felt adrenaline pump through my ears like this before. It's the only advantage I have…

Panel 3
Biggest panel on the page. Ray has climbed on top of a Coke machine and fires once right at us (and The Lurking Man).

2. Ray: Checkmate.

3. SFX: BLAM

Caption: …And I press it.

Panel 4
And Lurking Man is hit dead into the chest, falling backwards.

4. Lurking Man: Whuff.

Caption: And the adrenaline drains instantly. My hands already start shaking and the realization that I just killed someone begins to set in.

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Panel 1
Back at the funeral. We focus on Sarah. Matt's behind her, his cell buzzing.

1. SFX: Bzzz bzzz bzzz

Caption: And then my thoughts go to Deb.

Caption: And Suz.

Panel 2
Ray is off the Coke machine and walking towards Lurking Man. Gun trained on him. Lurking Man has slumped to the floor, his torso propped up slightly against the railing of the walkway. Lurking Man is not dead, but definitely wounded.

Caption: And the guilt fades as quickly as it arrived.

Panel 3
Ray walks up to him as he's dying.

2. Lurking Man (weak): Almost finished…

Panel 4
ECU of Ray's eyes.

3. Ray: What?

4. Ray: What Did you say?

Page 20

Panel 1
Back at the funeral, people are beginning to disperse. A high long shot. Rain still coming down.

1. SFX: Bzzz bzzz

Panel 2
Zooming in now. Sarah is still there with Matt. Sarah stepping towards the wet casket.

2. SFX: Bzzz bzzz

Panel 3
Splash panel! Sarah collapses on the casket, reprising the imagery we created in issue #1 of Debra's dead body on the car. Arm extended over the casket. The same imager of Ray hugging his daughter in issue #2. It needs to be clear now that this is our motif, Chee. It's GOT TO CONNECT BACK to those two images.

<u>Page 21</u>

Panel 1
In the hotel room, Ray grabs Lorie violently. Sonya reacts in kind.

1. Ray: Come on, Lorie. No time to waste.

2. Sonya: The hell you—

Panel 2
Ray jams the gun in Sonya's face, stopping her in her tracks.

3. Ray: <u>Don't.</u>

Panel 3
Sonya won't budge, protecting her daughter for all she's worth.

4. Sonya: Fuck you. Kill me.

Panel 4
We're looking down the barrel of the gun at Ray's face. He can't kill her.

Panel 5
Ray backhands Sonya hard.

5. SFX: THWACK

<u>Page 22</u>

Panel 1
Splash page! Ray is dragging Lorie out of the room down the walkway. Lorie is struggling to no avail.

1. Ray: Let's go see daddy.

2. Caption: 6:03 pm.

3. To Be Continued…